NAXOS

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PURCELL

Full Anthems & Organ Music
Music on the Death of Queen Mary

Oxford Camerata / Jeremy Summerly
Laurence Cummings, Organ

Henry Purcell (1659 - 1695)

Full Anthems and Organ Music
Music on the Death of Queen Mary

We find it easy enough to accept that a Tchaikovsky or Mahler symphony is to some extent autobiographical, but with earlier music we assume that the composer's inner voice is likely to have been forestalled by the functional rôle that music inhabited in earlier centuries. In Henry Purcell's day, the job of a composer in the busy courts and churches of the Baroque was to provide a well-crafted commodity designed to compliment a patron, entertain him, or adorn a ceremony or liturgy with an appropriate musical setting - the day-to-day grind of fulfilling regular and significant obligations was not often conducive to self-motivated composition. Perhaps the sign of greatness in a Baroque composer is that in spite of the strictures of patronage the music communicates integrity, value, and individualism above and beyond the call of duty.

Purcell is one of very few composers in the Baroque whose musical language, at its richest, tempts us to speculate on the man's sense of being. Perhaps we feel less inclined to do this with Bach, say, since we know more about his life. More was written about Bach in his lifetime and in subsequent years than has ever been written about Purcell. Bach worked within a fervent religious and intellectual milieu a generation later than Purcell, where such genres as the concerto, cantata, and sonata were well established, and tonality fully formulated. We revere Bach's works as much as anything for their sense of stylistic finality, for their essentially solid state and outward-bound character (however inwardly motivated) which is why it hardly occurs to us to search for an autobiographical vein in his music. But Purcell is different: we know

precious little of his personality; no great biography followed his untimely death at the age of only thirty-six; and more crucially, he was raised at a time of major social, religious, and musical flux. As the son of a musician at court, a chorister at the Chapel Royal, and the holder of continuing royal appointments until his death, Purcell worked exclusively in Westminster for three different Kings over twenty-five years. He grew up in a country very much 'on the make' following the restoration of the monarchy in 1660. By the time Purcell's compositional career started to bear fruit in around 1679, he had witnessed London's bubonic plague of 1665 which wiped out nearly one sixth of the capital's population, the Great Fire a year later which left parts of London "nothing more than an open field", and watched the capital swiftly turn into an international centre of commerce and a hot-house of political intrigue, accompanied by constant overspending by the King and the same old barbaric habits (heads of traitors were still displayed on the southern turret on London Bridge). Facts about Purcell's activities at court are fairly well documented, but it is to this insecure and paradoxical time in English history that we must owe a degree of Purcell's mercurial musical perspective on life, as well as to several personal sadnesses.

A country looking so far back and so far forward at the same time is reflected in Purcell's unique blend of poignancy and vigour - a blend which deliberately distorts traditional English contrapuntal devices with new-fangled harmony, and which superimposes just enough continental panache and drama (as well the common touch of old English folkiness) to create the most distinctive and expressive musical cocktail of its time. The anthems and organ pieces on this recording are a testament to a composer in full-flight. All of the anthems, including the Funeral Music, are 'full anthems' which denote the equal importance of all the voices as opposed to 'verse anthems' which employ solo voices alternating

with full choir. Arguably it is the full anthems that reveal most clearly the simple and personal utterances for which Purcell is justly famed, though unsurprisingly Purcell demonstrates a broad range of stylistic awareness too. In *Jehova, quam multi sunt hostes mei,* one of only two sacred Latin motets by the composer, Purcell expresses in a shimmering but unmistakeable palette an astonishing choral declamation and plea for mercy in the most current Italianate idiom; given that this work was too 'catholick' in style for the Chapel Royal, one wonders what personal event led to such an intense work? And can the deeply-felt *Lord, how long wilt thou be angry?* and *Hear my prayer* be simply a detached but professional response to the texts?

Queen Mary's death was a devastating blow which deeply affected the country. Mary had been a much-loved monarch and the public demanded a funeral which reflected its devotion. Purcell's mesmerizing choral music was prefaced by a procession which one can imagine was profoundly moving. No expense was spared. Sir Christopher Wren had ensured that the route to Westminster was lined with black railings. Three hundred sombre old women led the entourage dressed in black capes with boys carrying their trains. How perfectly the occasion leant itself to Purcell's evocative and bitter-sweet music. The text setting is so atmospheric as to leave the listener motionless in the stark loneliness and vulnerability of the human condition. The resigned melodic sighs and other-worldly harmony must have been a draining experience on that cold March morning of 1695. So much of Purcell's music touches the melancholic state beyond mere 'affect'. Engrained in his soul is this elusiveness that keeps us yearning for the meaning (perhaps even autobiographical) behind this wonderful music. No-one could have

foreseen that in November of that same year the same music would be performed at Purcell's own funeral, also in Westminster Abbey. Maybe an irony of this order is unsurprising for such a man and his enigmatic legacy.

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Jehova, quam multi sunt hostes mei,
Quam multi insurgunt contra me!
Quam multi dicunt de anima mea:
Non est ulla salus isti in Deo plane!
At tu, Jehova, clypeus es circa me,
Gloria mea, et extollens caput meum.
Voce mea ad Jehovam clamanti;
Respondit mihi e monte sanctitatis suae maxime.
Ego cubui et dormivi;
Ego expergefeci me
Quia Jehova sustentat me.
Non timebo a myriadibus populi
Quas circum disposuerint metatores contra me.
Surge, surge Jehova, fac salvum me Deus mi,
Qui percussisti omnes inimicos meos, maxilliam
Dentes improborum confregisti.
Jehova est salus, super populum tuum
Sit benedictio tua maxime.

Lord, how many are my enemies,
How many rise up against me!
How many say of my soul:
There is no help for him in his God!
But you, Lord, are my defender,
My glory, and the lifter up of my head.
With my voice I cried to the Lord;
He answered me from his holy hill.
I laid down and slept;
I rose up again
For the Lord sustained me.
I will not fear any number of people
That have set themselves against me.
Arise, arise Lord, and help me, my God,
For you smite all my enemies on the cheek
And have broken the teeth of the ungodly.
The Lord is salvation, and upon your people
Be your great blessing.

Remember not, Lord, our offences, nor the offences of our forefathers; neither take thou vengeance of our sins, good Lord. Spare thy people whom thou hast redeemed with thy most precious blood, and be not angry with us for ever. Spare us, good Lord.

I will sing unto the Lord as long as I live; I will praise my God while I have my being, and so shall my words please him. My joy shall be in the Lord; as for sinners, they shall be consumed out of the earth and the ungodly shall come to an end. But praise ye the Lord, O my soul, praise the Lord.

O God, thou art my God; early will I seek thee. My soul thirsteth for thee, my flesh also longeth after thee in a barren and dry land where no water is. Thus have I looked for thee in holiness that I might behold thy power and glory. For thy loving kindness is better than life itself; my lips shall praise thee. As long as I live will I magnify thee on this manner and lift up my hands in thy name, because thou hast been my helper. Therefore under the shadow of thy wings will I rejoice, Hallelujah.

O God, the king of glory, who hast exalted thine only son Jesus Christ our Lord with great triumph into heaven. We beseech thee, leave us not comfortless, but send to us thine Holy Ghost to comfort us, and exalt us unto the same place where our saviour Christ is gone before us. Amen.

Lord, how long wilt thou be angry? Shall thy jealousy burn like fire for ever? O remember not our old sins, but have mercy upon us, and that soon, for we are come to great misery. Help us, O God of our salvation, for the glory of thy name; O deliver us, and be merciful unto our sins, for thy name's sake. So we that are thy people and the sheep of thy pasture shall give thee thanks for ever, and will always be showing forth thy praise from one generation to another.

Hear my prayer, O Lord, and let my crying come unto thee.

Blow up the trumpet in Sion, sanctify a fast, gather the people, and sanctify the congregation. Assemble the elders, gather the children and those that suck the breasts. Let the bridegroom go forth of his chamber, and the bride out of her closet. Let the priests, the ministers of the Lord, weep between the porch and the altar, and let them say: spare thy people, O Lord. And give not thine heritage to reproach, that the heathen should rule over them. Wherefore should they say among the people: where is their God?

O God, thou hast cast us out and scattered us abroad. Thou hast also been displeased; O turn thee unto us again. Thou hast moved the land and divided it; heal the sores thereof for it shaketh. O be thou our help in trouble for vain is the help of man. Through God will we do great acts and it is he that shall tread down our enemies. Amen.

Man that is born of a woman hath but a short time to live and is full of misery. He cometh up and is cut down like a flower; he fleeth as it were a shadow and ne'er continueth in one stay.

In the midst of life we are in death; of whom may we seek for succour but of thee, O Lord, who for our sins art justly displeased? Yet, O Lord most mighty, O holy and most merciful saviour, deliver us not into the bitter pains of eternal death.

Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears unto our prayers, but spare us, Lord most holy. O God most mighty, O holy and most merciful saviour, thou most worthy judge eternal, suffer us not at our last hour for any pains of death to fall away from thee.

Incassum, Lesbia, incassum rogas;
Lyra mea, mens est immodulata.
Terrarum orbe lachrymarum pleno,
Dolorum pleno, rogitas tu cantilenam?
En nymphas, en pastores!
Caput omne reclinat juncorum instar!
Admodum fletur, nec Galatea canit,
Nec ludit Tityrus agris;
Non currant oves, moerore perditi.
Regina, ehu! Arcadiae regina periit!
O, damnum non exprimendum
Non suspiriis, non gemitibus imis,
Pectoris aut queruli singultu turbido.
Miseros Arcades! O quam lugentes!
Suorum gaudium oculorum mirum abiit,
Nunquam, O nunquam reversurum!
Stella sua fixa coelum ultra lucet.

In vain, Lesbia, in vain you ask;
My lyre, my mind is discordant.
With the world full of tears,
Full of misery, do you ask me to sing?
Behold the nymphs, behold the shepherds!
Heads are bent back like rushes!
Weeping abounds, Galatea no longer sings,
Neither does Tityrus romp in the fields;
They do not tend their flocks, lost in mourning.
The Queen, alas! The Queen of Arcadia is dead!
O, loss that cannot be expressed
Neither by sighs, nor by deep wailing,
Nor even by unrelenting lamentation from the heart.
Miserable Arcadians! O how much they grieve!
The bright gleam in their eyes has gone,
Never, O never to return!
Her star, immovable, shines beyond the heavens.

Oxford Camerata

The Oxford Camerata was formed in order to meet the growing demand for choral groups specializing in music from the Renaissance era. It has since expanded its repertoire to include music from the medieval period to the present day using instrumentalists where necessary. The Camerata currently tours regularly within Europe and has made a variety of recordings for Naxos spanning the music of nine centuries.

Singers

Carys-Anne Lane	Rebecca Outram
Alison Coldstream	Deborah Mackay
Robin Blaze	Richard Roberts
Andrew Carwood	James Gilchrist
Matthew Brook	Jonathan Arnold
Robert Evans	Michael McCarthy

Instrumentalists

Gary Howarth	Shaun Hooke
Simon Cowen	Sharon Owen
Shirley Hill	

Jeremy Summerly

Jeremy Summerly was a choral scholar at New College, Oxford from where he graduated with First Class Honours in Music in 1982. For the next seven years he worked for BBC Radio and it was during this time that he founded the Oxford Camerata and undertook postgraduate research at King's College, London. In 1989 he became a lecturer at the Royal Academy of Music and in the following year he was appointed conductor of Schola Cantorum of Oxford. In 1991 he signed a long-term contract with Naxos to record a variety of music with Schola Cantorum and the Oxford Camerata.

Laurence Cúmmings

Laurence Cummings was organ scholar at Christ Church, Oxford from where he graduated with First Class Honours in Music in 1989. He subsequently studied with Robert Woolley at the Royal College of Music where he won the prestigious inter-collegiate Raymond Russell Prize, and currently studies with Jill Severs. He is active as both solo harpsichordist and continuo player and has toured and broadcast extensively with The Sixteen Choir and Orchestra. In 1993 he embarked upon a series of recordings of harpsichord music for Naxos, beginning with the music of Louis and François Couperin.

Henry Purcell (1659-1695):

Full Anthems und Orgelmusik
Trauermusik für Königin Mary

Es fällt uns leicht zu akzeptieren, daß die Symphonien eines Peter Tschaikowsky oder Gustav Mahler bis zu einem gewissen Grade autobiographischer Natur sind. Bei der älteren Musik hingegen nehmen wir an, daß die innere Stimme des Komponisten von den jeweiligen Funktionen übertönt wurde, die die damalige Kunst zu erfüllen hatte. Zur Zeit Henry Purcells hatte ein Komponist, wenn er im Dienste eines Hofes oder einer Kirche stand, gute Gebrauchsartikel zu liefern - zu Ehren eines Gönners, zur Unterhaltung oder zur geschmackvollen Ausgestaltung einer Zeremonie. Die alltägliche Last dieser Verpflichtungen stand da oft der selbst-motivierten Komposition im Wege. Und vielleicht ist es gerade ein Zeichen künstlerischer Größe, wenn ein Meister des Barock trotz der strengen Auflagen, die er zu erfüllen hatte, in seiner Musik auch etwas von sich selbst vermitteln konnte.

Purcell gehört zu den wenigen Komponisten seiner Epoche, deren musikalische Sprache uns anregt, über seine Persönlichkeit nachzudenken. Bei Bach sieht das in mancher Hinsicht anders aus: Sein Leben ist weithin dokumentiert, und schon in den ersten Jahren nach seinem Tode wurde viel über ihn geschrieben. Bach lebte und wirkte in einem religiösen und geistigen Milieu, in dem die Standard-Gattungen wie Konzert, Kantate und Sonate etabliert und die Tonalität voll ausgebildet waren. Wir schätzen Bachs Musik unter anderem wegen ihrer stilistischen „Endgültigkeit", wegen ihrer äußerlich festgefügten Formen (die freilich von innen her motiviert sind) - und so ist die Versuchung recht gering, in seiner Musik nach autobiographischen Phänomenen zu suchen.

Nicht so bei Purcell. Wir wissen herzlich wenig über die Person; niemand schrieb eine Biographie nach seinem vorzeitigen Tod. Und noch wesentlicher: Er wuchs in einer Zeit bedeutender gesellschaftlicher, religiöser und musikalischer Wandlungen auf. Als Sohn eines Hofmusikers, Chorist an der Chapel Royal und königlicher Musiker diente er während eines guten Vierteljahrhunderts drei Monarchen. Er wuchs auf in einem Land, das sich nach der Wiederherstellung der Monarchie (1660) eigentlich erst wieder entwickelte. Als Purcells kompositorische Karriere gegen 1679 die ersten Früchte zu tragen begann, hatte er die verheerende Pest in London (1665) miterlebt, die beinahe ein Sechstel der Einwohner dahingerafft hatte; er war Zeuge der vernichtenden Feuersbrunst gewesen, die von Teilen der Hauptstadt nichts als freies Feld übrig gelassen hatte. Und er hatte sehen können, wie London schnell zu einem internationalen Zentrum des Handels und zu einem Hexenkessel politischer Intrigen wurde. Dazu kamen die permanente Verschwendungssucht des Königs und die alten barbarischen Gewohnheiten (die Köpfe von Verrätern wurden nach wie vor am südlichen Turret der London Bridge zur Schau gestellt).

Das Land und die wechselhaften Zeiten spiegeln sich in Purcells einzigartiger Mischung aus Schärfe und Heftigkeit. Es ist dies eine Mischung, die bewußt traditionelle kontrapunktische Formen mit einer neuen Harmonik durchsetzt und in der sich kontinentale Elemente und altenglische Volkstümlichkeit überlagern.

Die Anthems und Orgelstücke der vorliegenden Aufnahme sind das Vermächtnis eines reifen Komponisten. Alle Anthems, auch die Trauermusik, sind sogenannte „Full Anthems", die die Gleichwertigkeit aller Stimmen betonen - im Gegensatz zu den „Verse Anthems", in denen Solostimmen mit dem vollen Chor alternieren. Und es sind wohl diese „full anthems", die die einfachen, persönlichen Äußerungen, für

die Purcell zu Recht berühmt ist, besonders deutlich hervortreten lassen. Es überrascht allerdings nicht, daß der Komponist auch hier ein breites stilistisches Spektrum verrät. *Jehova, quam multi sunt hostes mei* ist eine von zwei lateinischen Motetten aus Purcells Feder. Hier hört man ein Gebet um Gnade im zeitgenössischen italienischen Stil. Da dieses Werk für die Kirche von England viel zu „katholisch" war, muß man fragen, welches persönliche Ereignis diese außerordentlich intensive Musik inspiriert hat. Und sollten das tief empfundene *Lord, how long wilt thou be angry* und *Hear my prayer* nichts weiter als professionell-routinierte Wiedergaben des jeweiligen Textes sein?

Queen Marys Tod war ein Schicksalsschlag, der das Land zutiefst bewegte. Mary war eine außerordentlich beliebte Monarchin gewesen, und die Öffentlichkeit verlangte eine Trauerfeierlichkeit, die die Wertschätzung spiegeln sollte. Purcells faszinierender Chormusik ging eine überaus eindrucksvolle Prozession vorauf. Man hatte weder Kosten noch Mühen gescheut. Sir Christopher Wren hatte dafür gesorgt, daß der Weg nach Westminster mit schwarzen Geländern umzäunt wurde. Dreihundert alte, in schwarze Umhänge gekleidete Frauen führten die Begleitung an; hinter ihnen gingen Knaben, die ihre Schleppen trugen.

Purcell gelang in seiner bittersüßen Musik eine Textvertonung, die den Hörer förmlich erstarren läßt. Die seufzende Melodik, die fremdartigen Harmonien müssen an jenem kalten Märzmorgen des Jahres 1695 ein ungeheures Erlebnis gewesen sein. Niemand konnte ahnen, daß dieselbe Musik schon im November zu Purcells eigenem Begräbnis erklingen sollte, das wiederum in der Westminster Abbey stattfand.

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Henry Purcell (1659-1695) :

Anthems, musique pour orgue, Musique funèbre pour la Reine Mary.

Henry Purcell compte parmi les plus importantes figures de la musique britannique. Sa très brève existence se déroula à Londres où, à dix-huit ans, il succéda à Locke au poste de Compositeur des violons du roi, avant de devenir organiste de Westminster en 1680. Après s'être d'abord fait remarquer par des œuvres instrumentales(sonates en trio), il s'intéressa à partir de la fin des années 1680 à l'opéra. En cette matière *Le Roi Arthur, Didon et Enée* ou *The Fairy Queen* témoignent du génie dramatique et de la connaissance de la voix du maître anglais.

Mais la musique sacrée leur donna également la possibilité de s'exprimer. Dans ce domaine Purcell utilisa fréquemment l'*anthem*. On rappellera que cette forme musicale typiquement anglaise connut un essor considérable outre-Manche à partir du début du XVIe siècle durant le règne d'Henri VIII(1509-1547), qui fut marqué par une dégradation des rapports avec la papauté et, en 1534, par la naissance officielle de l'église anglicane.

Au fil des ans la structure de l'anthem se fit plus savante et deux grandes catégories émergèrent: le *full anthem*, écrit pour chœur et le *verse anthem*, où des voix solistes concertent avec le chœur. Précisons cependant que la distinction entre les deux genres n'est pas toujours aussi tranchée. On le constate dans avec *full anthem with verse*, un type d'anthem où des groupes de solistes qui concertent avec le chœur - le *Blow up the trumpet in Sion*, une œuvre de jeunesse (1679) de Purcell, en fournit une magnifique illustration. Dans tous les cas l'accompagnement fait appel à un ensemble instrumental ou se limite à l'orgue.

A la suite des Thomas Tallis, Orlando Gibbons ou William Byrd et parallèlement à son professeur John Blow, Henry Purcell a donc produit une foison d'anthems d'une puissance expressive souvent étonnante. L'ensemble des ouvrages que l'on découvrira dans ce programme relèvent du *full anthem*, à l'exception du premier *Jehova, quam multi sunt hostes mei* qui est l'un des deux motets latins que l'on doit au compositeur anglais.

Parmi les huit *full anthems* présentés ici, en alternance avec des pages d'orgue, on mettra l'accent sur le *Hear my payer, O Lord*, le *Remember not, Lord, our offences*, ou le *Lord, how long wilt thou be angry*, des pages dont le caractère pénitentiel engendre une atmosphère très recueillie.

La célèbre *Musique funèbre pour la reine Mary*, l'un des sommets de la production de musique sacrée de Henry Purcell, se range également dans la catégorie du *full anthem*. Le compositeur l'élabora pour les funérailles de la Reine Mary qui eurent lieu le 5 mars 1695. En vérité, il y réutilisa un matériau musical composé souvent plusieurs années auparavant. Ainsi les *Man is born of a woman* ou le *In the midst of live* datent d'avant 1682 et la *Marche* et la *Canzona* sont extraites de *The Libertine*, une tragi-comédie que Purcell avait achevée en 1692.

Un ton extrêmement sombre s'impose dans la *Marche* initiale en ut mineur dominée par la sonorité des trompettes et l'émotion demeure par la suite dans des anthems dont l'écriture assez sévère renforce l'impact expresssif.

Organiste de Westminster et de la Chapelle royale, Henry Purcell n'a destiné que très peu de musique à son instrument. Au total moins d'une dizaine de pièces, toutes apparentées au *Voluntary*. Une virtuosité inhabituelle pour l'époque s'en dégage parfois (ex: *Voluntary en ré mineur*) et laisse imaginer les exceptionnels moyens techniques d'un musicien réputé pour ses dons d'improvisateur.

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STEREO

DDD

Henry PURCELL
(1659 - 1695)

Full Anthems & Organ Music
Music on the Death of Queen Mary

Oxford Camerata / Jeremy Summerly
Laurence Cummings, Organ

Playing Time: 72'20"

1	**Jehova, quam multi sunt hostes mei (Z 135)** Andrew Carwood, Tenor Michael McCarthy, Bass	(7:27)
2	**Remember not, Lord, our offences (Z 50)**	(3:39)
3	**I will sing unto the Lord, as long as I live (Z 22)**	(3:28)
4	**Voluntary in D Minor (Z 718)**	(4:04)
5	**O God, thou art my God (Z 35)**	(4:26)
6	**O God, the King of glory (Z 34)**	(2:03)
7	**Voluntary in G Major (Z 720)**	(2:55)
8	**Lord, how long wilt thou be angry? (Z 25)**	(3:56)
9	**Hear my prayer, O Lord (Z 15)**	(2:50)
10	**Voluntary in C Major (Z 717)**	(1:11)
11	**Blow up the trumpet in Sion (Z 10)**	(6:21)
12	**O God, thou hast cast us out (Z 36)**	(3:52)

Music on the Death of Queen Mary

13	**March (Z 860A)**	(1:26)
14	**Man that is born of a woman (Z 27)**	(2:35)
15	**In the midst of life we are in death (Z 17A)**	(4:02)
16	**Thou knowest, Lord, the secrets of our hearts (Z 58B)**	(3:18)
17	**March (Z 860A)**	(1:29)
18	**Incassum, Lesbia - The Queen's Epicedium (Z 383)** Carys-Anne Lane, Soprano	(7:11)
19	**Canzona (Z 860B)**	(2:04)
20	**Thou knowest, Lord, the secrets of our hearts (Z 58C)**	(2:30)
21	**March (Z 860A)**	(1:33)

Recorded in the Chapel of Hertford College, Oxford (by kind permission of the Principal and Fellows) on 9th and 10th June 1994.
Continuo organ by Kenneth Tickell & Co. (1990)
Producers: Judy Lieber & Jeremy Summerly
Engineer: John Taylor
Music Notes: Jonathan Freeman-Attwood

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English Text / Deutscher Text / Texte en français

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